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ABSTRACT

A descriptive study examines the drawing, oral language, and composing behaviors of selected first grade limited English proficient (LEP) children following a natural language text reading experience. The units of analysis were LEP children's drawings, written texts in writing folders, oral language during a writing episode, and story retellings. The research questions were: (1) How do reading experiences influence LEP children's writing? (2) How do LEP children compose? (3) Are drawings indicators of language development? and (4) Does story retelling reveal relationships between speech and writing behaviors? Findings showed that reading experiences influenced the drawings, writing, and oral language of the LEP children. The natural language texts were reference models for what the LEP children talked about, drew pictures about, and selected a topic to write about; and for collected words to help them compose a particular message. The levels of the story retellings were characteristic of the language level and message quality of the LEP children's writing. The study suggests that continued research is needed into the connections of drawing, composing, and oral language with language acquisition and the writing process. (MSE)

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Getting the Picture of Reading and Writing:

A Look at the Drawings, Composing, and Oral Language of Limited English Proficiency Children

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TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

> Once when I was six years old, I saw a magnificent picture in a book...I pondered deeply, then,... after some work with a colored pencil I succeeded in making my first drawing...(The Little Prince)

When I observed six year old limited English proficiency (LEP) children, I found them to be very much like the child described above in Antoine De Saint-Exupery's The Little Prince. They, too, were interacting with signs and symbols all around them. Their efforts to organize and make sense of print were often displayed in drawings. These drawings were the basis for discussion between teacher and child in answering the teacher's question, "What is your picture about?" But these drawings were put aside, just as those in The Little Prince. There were so many other things the children had to learn in first grade. Were these drawings indicators of language development? How do limited English proficiency children compose? How do reading experiences influence their writing? Does story retelling reveal relationships between speech and writing behaviors?

The Development of Written Language

Children's written expression tells us about the world as observed through the eyes of a child. The efforts children make in "pondering deeply" and working to color their drawings indicate their nature of

thought and problem-solving abilities (Goodnow, 1977). Drawing and play reflect preparatory stages in the development of children's written language (Vygotsky, 1978).

Clay's (1975) observation of children learning to print revealed that children drew pictures, copied captions, invented word forms, and used their environment as a source of information for writing. Clay (1979) believed that the earliest reading behaviors could best be observed in relation to children's drawings (p.87). In developing an awareness of written language, Clay (1975) found that children learn

1. to understand that print talks
2. to form letters
3. to build up memories of common words they can construct out of letters
4. to use those words to write messages
5. to increase the number and range of sentences
6. to become flexible in the use of sentences
7. to discipline the expression of ideas within the spelling and punctuation conventions of English (pp.11-12)

Bissex (1980) described writing development by quoting Graves (1979):

> When children first write, they treat writing as speech. They draw to supply context for subject, run words together, spell words as they sound, let

words run around the page, speak out loud when they write, blacken in letters, use capital letters and exclamation points liberally (pp.37-38).

Hilliker (1982) described the sequence of writing development of kindergarten children. Children began to write by drawing and labeling objects, gradually progressing to sentence narratives. These first sentences described relationships between two elements in drawings or emphasized particular elements in the drawings (Hilliker, 1982, p.18).

Graves (1975) noted that the content of girls' writing was more personalized- centering more on home and school- than boys' writing, which focused on the larger community and current events. These differences were also reported by McCarty (1924) in her investigation into the studies of children's drawings by Ivanoff and Katzeroff (1910). Their examination of 2062 drawings of children form the public schools of Geneva, Switzerland concluded that boys drew a wider range of subjects, while girls drew objects such as landscapes, flowers, and geometrical forms from their immediate environment (p.12).

Language and the Non Native Speaker

How do non native English speakers acquire the concepts of language? What influences their literacy development? Children who are non native English

speakers need opportunities to explore language in a variety of contexts so that they can learn reading and writing as meaningful complements to their cultural heritage. A child's background of experience with books, book language, adult language models, self-concept, visual and auditory skills are each important factors which contribute to children's language and literacy skills (Taylor, 1983; Clay, 1979; Holdaway, 1979). The classroom environment should be supportive in helping LEP children build up a "store of knowledge about English- how it sounds, what it looks like in print, and what it means" (Feeley, 1983).

The LEP child's development of understanding of the patterns of English and errors made while learning certain structures of English resembles that of children learning English as a first language (Rodrigues & White, 1981; Gonzales, 1981; Dulay & Burt, 1974; Rodrigues, 1974). However, second language learners are generally older than children learning a first language, and have developed some cognitive skills in their first language. The learning of a second language is hampered by interference from the first language in phonology, vocabulary, and syntactic features of words (Rodrigues & White, 1981; Fantani, 1974; John & Horner, 1971). As children learn that words carry meaning, they develop a listening, speaking, reading, and writing vocabulary. The listening vocabulary is usually the largest, and the

writing vocabulary the smallest (Swaby, 1984). As children hear language, see people responding to language, and hear the variety of emotions expressed by language, this immersion helps them gradually develop the ability to understand and use language (Swaby, 1984).

Storytelling as a Key

Storytelling, one of the oldest forms of literary communication, is a natural way to introduce and record differences in language use (Farrell & Nessel, 1980; Britton, 1970). A sense of story can provide a child with clues of language structures and predictability of language patterns. Brown (1977) found that a child's sense of story influences reading comprehension and writing ability. Story retelling is a technique that has been used to collect representative samples of speech from children of different language, cultural, and economic backgrounds (John & Horner, 1971, p.154; Farrell & Nessel , 1982). Accuracy in retelling is measured in four stages:

1. Sequential picture labeling- the child responds with one-word labels and occasional short phrases
2. Skeleton story- one phrase per picture is given, some evidence of sequencing shown
3. Embroidered story- new elements not included in the original story appear in the retelling

4. Accurate retelling- the child retells the story accurately and concisely

(John & Horner, 1971, p.154)

The story retelling stages seem to reflect Hilliker's (1982) stages of writing development described previously. Through story retelling, the stages of language acquisition (sounds, holophrases, telegraphic speech, sentence development) can be systematically observed and grammatical aspects of language noted.

Need for Research

Bilingual/bicultural research studies have begun to move beyond the traditional focus on the acquisition of the forms and structures of language, which dominated the 1960s and 1970s. However, there still appears to be very few studies of non native speakers written language development. Feitelson (1976) advocated research and sharing of information by people active in bilingual and multi-lingual education in naturalistic settings to provide new evidence concerning the role of reading in facilitating language development.

The 1980s holistic view of language, which reaches beyond the isolation of the communication processes of listening, speaking, reading, and writing, will hopefully provide needed insights into the development of language and literacy skills (Parker, 1982). Stotsky (1983) cited a need for examining the writing of non

native speakers to explore the influence of reading and speech on writing. While federal research of bilingual education seeks to discover the "ideal method" of bilingual instruction (Walton, 1984), most researchers such as Smith (1983) agree that learning to read and write involves more than mastery of programmatic skills and the use of a particular program or method.

Purpose of Study

The purpose of this study is to examine the drawing, oral language, and composing behaviors of selected first grade LEP children following a natural language text reading experience. It is hypothesized that the use of natural language texts which reflect children's natural language and avoid a controlled vocabulary format will influence composing behaviors, and reveal reading, writing, and speech relationships. It is hoped that this study will encourage teachers to expose LEP children to a wide variety of print and non-print to help these children build up a "store of knowledge about English."

METHOD

Subjects

Two first grade six year old fraternal twins, Sam and Susie, whose native language is Polish, were observed in this ten week case study investigation. The children were identified as LEP students through a

battery of formal and informal tests administered by a ESOL (English for Speakers of Other Languages) and Reading Specialist. The tests included the Peabody Picture Vocabulary Test (PPVT), Clay's Concept of Print test, a review of academic records which included the scores on the Metropolitan Reading Readiness Test, parent interview, teacher and principal referral, observation of children in the classroom, and analysis of oral language patterns through a taped interview. An informal inventory of basic vocabulary (numbers, colors, greetings, etc.) in their native language of Polish was also administered by the ESOL/Reading specialist.

The children were not fluent in their native language and demonstrated limited speaking ability in Polish. They obtained an English language level on the PPVT equivalent to four years (Susie) and four years, six months (Sam). The PPVT assesses listening and speaking vocabulary through identification of pictures such as doll, bed, hand, tractor, etc. by the child. The children had lived in the United States for one year.

Initially, the children were placed in the same first grade classroom. One twin was moved to another first grade classroom because of competition difficulties resulting from differences in academic achievement. The children attended individual thirty minute tutoring sessions with an ESOL/Reading

specialist three times per week. A reading/writing sharing activity with students in the regular classroom was scheduled on a tri-weekly basis. Conferences with the regular classroom teachers were scheduled on a weekly basis.

Susie's classroom teacher encouraged the children to write messages to each other every morning while she collected lunch money and took attendance. The children had writing folders which also contained pictures of their favorite things. The children were encouraged to spell the best they could in writing to each other and to the teacher.

Sam's classroom teacher began everyday with an oral sharing of the day's date, important events, and students' sharing of ideas. The teacher wrote the date on the board everyday, as well as words the children said in their discussions. Language experience charts were displayed in the classroom. The children copied sentences from the board concerning the morning discussions and correct spelling was emphasized.

It was hoped that this case study investigation, which took place from January 23rd through April 6, 1984, would reveal information about the children's development of language skills to aid in successful mainstreaming experiences.

Instructional Procedure

Natural language texts were presented in directed reading activities by the ESOL/Reading specialist during the individual tutoring sessions in a conference room for ten weeks. The teacher read the book to the LEP child pointing to the print, asking the child to participate in repeating words and sentences of the text. Since the children were not fluent in their native language, examples to clarify language concepts were most often given in English. The ESOL/Reading Specialist was capable of presenting the words in Polish if needed. The LEP child was then asked to retell the story while looking at the corresponding pictures in the text. Next, the LEP child wrote in a writing folder about the story read or any topic of choice.

Follow-up activities such as fingerplays on the story topic, discussion questions about the text, word wheels, and sentence-combining activities completed the sessions. These sentence-combining activities involved practice with language patterns from the desk to expand the children's telegraphic speech to complete sentences. For example, in the book, Brown Bear, Brown Bear, What Do You See? by Bill Martin, the children manipulated flashcards to make sentences such as "I see a yellow duck; I see a green frog" etc.

Data Collection and Analysis

Data was collected by using the children's writing folders. Data was gathered for ten weeks, from late January through early April. Winter vacation, snow day cancellations, and absences by the children and the teacher due to sickness altered the data collection schedule. Drawing features were analyzed in a matrix displaying the elements of drawing as primary text, time-lapse, details, motion, and cause and effect. Writing samples were collected in five groups of three, and analyzed according to Clay's Rating Scale. This rating scale was used to observe the level of the LEP children's written expression in the areas of language level, message quality, and directional principles. Each aspect of the writing task was rated in each of these areas on a scale of one through six, which represents the lowest to the highest form of written development. Every three writing samples were analyzed to find an average rating in each of these areas.

In determining the language level, the highest level of linguistic organization used by the children was recorded, ranging from the alphabetic (letters only) writing form to a paragraphed story. For message quality, the best description of the children's writing sample was recorded in terms of concept of signs (use of letters, invented letters) to successful composition. In the area of directional principles, the number of the highest rating for which there was no

error in the sample of the children's writing was recorded, ranging from no evidence of directional knowledge to extensive text without any difficulties of arrangement.

Choice of topics was tallied and a drawing episode was recorded on each child. Efforts to revise writing in the writing folders by adding or subtracting words through erasing were noted in the ESOL/Reading specialist's journal. Tutoring sessions were recorded on a tri-weekly basis to observe language production. Story retelling and personal response to stories were recorded in a journal by the ESOL/Reading specialist.

FINDINGS

In investigating the composing behaviors of LEP children, drawings were found to be a part of their composing. In this section, drawings will be the focus in attempting to answer these research questions:

1. How do reading experiences influence LEP children's drawings and writing?
2. Are drawings indicators of language development?

Drawings: Reading and Writing

The details of the findings show that nine of Susie's and Sam's fifteen drawings reflected the topic of the story read during the tutoring session. Four of Sam's writing pieces used language patterns from the

story read; seven of Susie's writing pieces contained language patterns from the story read during the session. The children's drawings and writings represented the themes shown in Table 1 below.

DRAWINGS: READING, AND WRITING TABLE 1

Month	Story read	Susie		Sam	
		Drawing	Text	Drawing	Text
Jan.	1. I'll Teach Dog	2 dogs	dogs	dog	dog
	2. Brown Bear	Sam, Susie	reading	dog	dog
	3. Brown Bear	bear	bear	monkey	none
Feb.	4. Curious George	mouse	mouse	horse	horse
	5. Catch the Ball	apple	apple	lion, mouse	lion, mouse
	6. Curious George	house	house	lion	lion
	7. Whistle, Mary (Tape)	Mary, cow	Mary, cow	boat	none
	8. What's For Lunch?	monkey	monkey	monkey	none
Mar.	9. Anansi	spider-man	spider-man	Anansi	none
	10. Build Supermarket (Tape)	super-market	super-market	volcano	volcano
	11. Fish is Fish	M.Jack-son	M.J.	fish	none
	12. Hungry Cater-pillar	M.J., Susie	M.J.	car	none
Apr.	13. Wild Things	M.J., Susie	M.J., Susie	Max	none
	14. One Fish, Two	lady, pet	lady, pet	robot	robot
	15. Flap Wings	bird, alli-gator	bird, alli-gator	fish, shark	none

Looking at the table, the first story read to the children was reflected in their drawings and writing about this dog story. In the third story, Brown Bear, Susie drew a picture and wrote about the bear in the story. Sam did not draw or write about the story, but instead, drew and wrote about a monkey he had seen at a zoo. In both instances where a "read-along" tape was used, as in story seven and ten, Susie drew and wrote about the story; Sam did not.

The content of the drawings represented the following themes:

Sam - animals (2 dogs, 2 monkeys, 2 mice, 3 fish)
vehicles (car, boat)
other (volcano, robot)

Susie - animals (2 dogs, bear, monkey, mouse, cow, bird, alligator, pet)
people (brother, self, Michael Jackson, spiderman, Mary, person)
other (house, supermarket, apple)

The amount of repetition in drawings was more pronounced for Sam, as he repeated drawings of dogs, monkeys, lions, mice, and fish. Susie repeated the drawing of Michael Jackson.

The LEP children each copied language pattterns from the text. This copying behavior did vary between the children, as Sam copied words from the text read; Susie would copy the text read by selecting word groups or sentences.

Susie wrote and drew in her writing folder on 15 of 15 occasions. Sam wrote and drew in his writing folder, but on eight of 15 samples, no text was present.

In analyzing a matrix of the drawing features of drawing as primary text, time-lapse, details, motion, and cause and effect, the following information was gathered:

1. Susie used drawing as a primary text in eight of 15 pieces; Sam used it in 15 of 15 pieces.
2. Time-lapse was shown in Susie's drawings in two of 15 pieces; five of 15 drawings by Sam.
3. Eight of Susie's 15 drawings were detailed; 12 of Sam's 15 drawings were detailed.
4. Motion was displayed in each child's 13 of 15 drawings.
5. Cause and effect was featured in nine of Susie's 15 drawings; in 10 of Sam's 15 drawings.

Below are two examples of Sam's and Susie's drawing samples, which illustrate some of the features mentioned.

Figure 1 - Sam's volcano

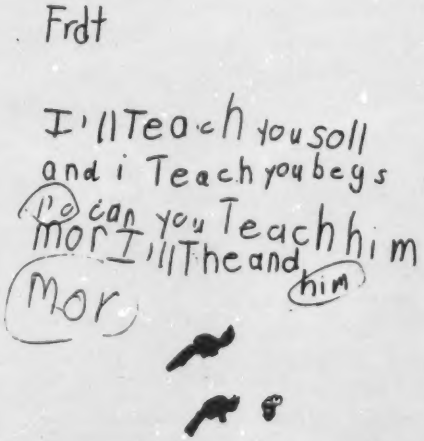


Figure 2- Susie's piece

A drawing episode was recorded on both LEP children. The language that occurred at each point is numbered in the order in which it took place. (See Figures 6 and 7)

Figure 3- Sam's drawing episode

1. "I'm gonna write about a lion and a mouse. I know how to draw a lion - ugh- how to draw a mouse?"
2. (Teacher and Sam look through text to find a mouse)"OK, I know how. Look- he's mad. He's gonna try to eat the mouse and he's spying. Somebody trapped him in the cage."
3. "You can't see the whole tree."
4. "I hope the mouse don't step in cage."
5. (Teacher asks Sam if he ever saw a mouse on TV, and Sam replies "Sure, sure. I've seen Mickey Mouse and Mighty Mouse."
6. "How do traps look? (Teacher tells Sam that traps have bars, like the ones Sam drew on an earlier drawing of Donkey Kong). Sam continues, "I know what look like- this is a tree. The lion wants to get out because he is gonna be trapped there."

7. "Mighty Mouse comes to find him."
8. "He's trapped. (Colors the trap) Very hard. He's a daddy lion."
9. "Because Mighty Mouse going to get to the cage- sometimes he flies-sometimes not- he's gonna fly up there- ZZZ-up- he has to break cage."
10. (Continues to color. Finishes and writes story. Asks how to spell goes and lion. Writes "Super Mouse goes to save the lion." (Uses punctuation for the first time).

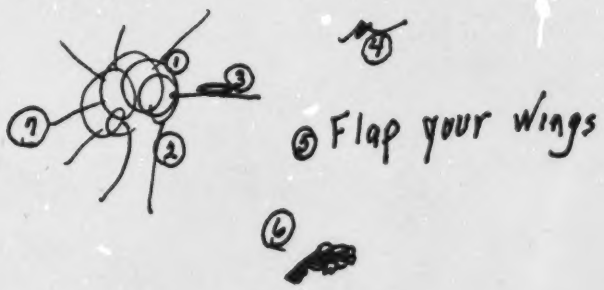


Figure 4-
Susie's drawing episode

1. "I like trees."
2. "This is a good tree."
3. " This nest."
4. "Bird flying."
5. writes - Flap your wings (does not copy)
6. draws an alligator.
7. Puts more branches on the tree, and says "There. Flap your wings."

Susie's drawings and writing reflected an embroidered and personalized level of particular stories read on two occasions. For example, after being read the folktale, Anansi, Susie told the ESOL/Reading specialist that she didn't like spiders. Susie decided to draw and write about "Spiderman" in her writing folder that day, as this was a spider she liked to watch on television.

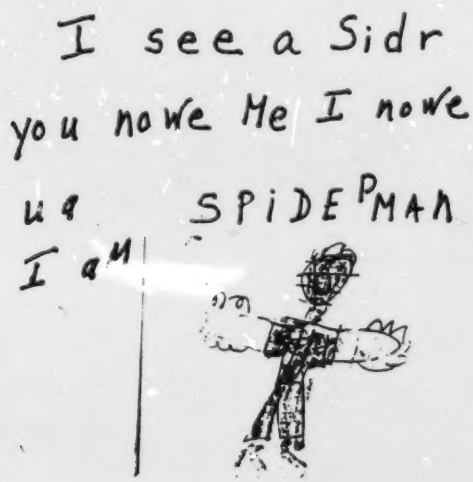


Figure 5- "I see a spider. You know me. I know you are. I am Spiderman."

After participating in the reading of Where the Wild Things Are, Susie talked about the pictures in the story. She compared the wild things- monsters in the story- to the monsters in the Michael Jackson video, "Thriller." In her writing folder, she drew pictures of the monsters in this video, singing and writing some of the words of this song. As she wrote, she also showed the ESOL/Reading specialist how Michael Jackson danced in this video of the song, "Thriller." (See Figure 6, p.19).

Susie's "Wild Things" Piece

"Cause this is thriller, thriller night. You know ..."

Figure 6

Sam's drawings did not reflect an embroidered version of the stories read except for one occasion. After participating in the reading of I'll Teach My Dog 100 Words, Sam drew a picture showing "Snoopy" digging a hole and finding gold with the help of the sunshine. He struggled to sound out words to match his picture.

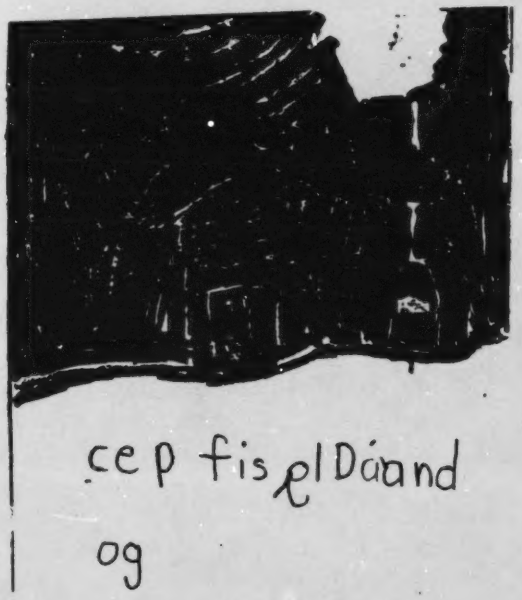


Figure 7

"See, finds gold, digs, and goes."

Discussion of Drawings: Reading and Writing

Sam

Sam's drawings were the primary feature of his text, and in reviewing them, a story can be derived. Ten of Sam's drawings were accomplished without a model; one was traced (Anansi, the spider), and three drawings were derived from an illustration in a book read during the tutoring session. Sam's favorite drawing and writing piece was "Super Mouse" (Figure 3, p.16). The most written text occurred with this "Super Mouse" drawing. Perhaps because this drawing was very meaningful to Sam, he was able to express more than a one word label to tell the message of the drawing. Sam's drawings, as shown in Table 1 (p.13), were not concerned with home and school, but encompassed a broader spectrum of animals, vehicles, and action-related themes. These topics may have been representative of things Sam was thinking about, feeling, and observing all around him. The natural language texts read during the sessions also motivated Sam to draw and write about these books as an opportunity to "play with language" concepts.

Sam expressed interest in drawing more than coloring his pictures. He did color nine of 15 drawings, perhaps this was influenced by the "scratch and sniff" markers available to him at the tutoring sessions. The ESOL/Reading specialist observed that during the reading of a natural language text, the

drawings and pictures were Sam's primary focus. Sam's repetition of drawings could have been influenced by the books chosen for reading activities.

Sam drew pictures in his writing folder at every session, but did not write for eight of the sessions. One time he asked to dictate a story because he wanted to finish his drawing and knew that he wouldn't have time to do both. For six sessions, he said that he "didn't know how to write," and seemed disturbed about the amount of papers he had to finish in his classroom. When he drew a robot after the 14th story was read, the ESOL/Reading specialist asked him to "pretend to write," and so he wrote across the top of the page and said it meant "This is Robot-Gobot."

On the four occasions Sam copied words from the text to use to label his drawings. He never copied more than isolated words, such as a sentence. After Curious George Learns the Alphabet was read for a second time in February, Sam drew a lion from the story and tried to label it "lion." When he reread his piece that day at the end of the session, he was disappointed that he had copied "learns" instead of lion. The ESOL/Reading specialist pointed out to him that both words did begin with the same letter. After both he and the teacher read it together, Sam said, "It's okay, a lion can learn," and closed his writing folder and went back to his classroom.

Susie

Susie used drawings as a secondary text. She did not put much time into detailing them, as her brother did. Without her written text, the drawings would display very little meaning. The topics she chose to draw and write about related to personal things she liked to do, and centered on home, school, or topics from the story presented at the session. Susie was not concerned about drawing things accurately. She traced only of the the pictures from her reading experiences, Whistle, Mary, Whistle. Susie reread her entire writing folder each day before beginning to draw and write. While rereading, she would revise-add words, erase words, as well as color letters, trace over some words, and color the drawings. The circled words in Figure 2 (p.15) are words Susie added during her rereading/revising. Susie enjoyed coloring, and colored 13 of 15 drawings. She especially enjoyed the "scratch and sniff" markers, and would try to use all the ten colors in her drawing so she could smell each one's flavor. The "cherry" red marker was her favorite.

During the reading of the natural language texts, Susie's attention focused on the words first, and then the illustrations. She seemed very aware of print, and would try to read the title of a book even before it was introduced at the session. On her drawing of a supermarket, she printed "in and out" on the supermarket doors, but didn't discuss this print. She

seemed to put in this detail deliberately as to imply that this could be seen on all doors. Susie showed the ESOL/Reading specialist a letter she had written to Michael Jackson, asking him to tell her the words to his song, "Thriller." She knew most of them, but couldn't understand all the words he said in the song. Susie also brought in a People magazine which featured Michael Jackson. She wanted help reading it, and was going to write another letter to Michael Jackson, telling him she would visit him in California when she got to be older- 12 years old.

Susie repeated the drawing of Michael Jackson, her favorite star. The drawing and writing about Michael Jackson, shown in Figure 6 (p.19) was Susie's favorite piece. She drew a picture of herself in three of her drawings, and wrote about "I like.." in four of her pieces. Susie definitely had a good self-concept.

Drawings: Language Development

The details of the findings show that:

1. Sam was very verbal during drawing and writing episodes; Susie was not (See Figure 3 and 4, pp.16,17).
2. The amount of details and motion in Sam's drawings also characterized the amount of language used while creating the drawings.
3. Sam asked questions about particular objects and animals during drawing episodes to find

out what these things looked like in order to accurately depict them in his drawings.

4. The majority of language production during Sam's and Susie's drawing episodes served as a means to provide information and self-interaction with the drawing- a type of "thinking out-loud."
5. The cause and effect shown in 10 of Sam's 15 drawings always occurred with appropriate "sound effects"- such as the volcano (Figure 1, p.15) overflowing (shzz,szz) and Super Mouse (Figure 3, p.16) flying to the cage (zzz-up).
6. The features of motion and cause and effect in Susie's drawings did not occur in conjunction with any vocalization.
7. Sam's oral language during and after drawing episodes displayed a higher mean length of utterance (longer sentences, using and as a connective) than Susie's oral language.
8. Sam's speaking vocabulary exhibited descriptive, imaginative, and action phrases related to his drawings.
9. Susie's speaking vocabulary was very self-centered, and she discussed her drawings in short, factual sentences.

Table 2 lists the texts read, drawings, and oral language data collected.

DRAWINGS AND ORAL LANGUAGE TABLE 2

Story Read	Susie		Sam	
	Drawing	Oral	Drawing	Oral
1. I'll Teach Dog	2 dogs	"I don't have a dog"	dog	"Dog is digging hole"
2. Brown Bear	Sam,self	"I read my book to my brother"	dog	"Snoopy finds gold. The sun directing to gold"
3. Brown Bear	bear	"How do write the end?"	monkey	"DonkeyKong gots small eyes-look terrible"
4. Curious George	mouse	"We had mouses in wall"	horse	"Ya-hoo-giddy-up"
5. Catch the Ball	apple	"I like apples"	lion, mouse	"Mighty Mouse helps the lion come out"
6. Curious George	house	"We live in little house"	lion	"Lion looks good to me"
7. Whistle, Mary	Mary, cow	"Whistle, Mary, whistle"	boat	"Boat fires blows up-Bszzz"
8. What's For Lunch	monkey	"I like bananas"	monkey	"Giant monkey squashes big banana"
9. Anansi	spider-man	"I like spiderman"	Anansi	"Look at eyes,he's gots long legs"
10. Build Super-market	super-market	"I like ice cream"	volcano	"See the lava, its hot, when explode.."
11. Fish is Fish	M.Jackson	"M.J.hair is burning"	fish	"Big fish, I know how to fish"
12. Hungry Caterpillar	M.J.,self	"Susie loves M.J."	car	"Automan's car is expensive"
13. Wild Things	M.J., self	"M.J. dances.."	Max	"Max in trouble"
14. One Fish, Two	lady, pet	"Pet has long hair"	robot	"Watch this robot"
15. Flap Wings	bird, alligator	"Funny bird"	fish, shark	"Fish better watch out. Shark goin' to eat fish"

In Table 2, the first story read, I'll Teach Dog, prompted drawings of two dogs by Susie and one dog by Sam. Susie talked about not having a dog, while Sam talked about his drawing of the dog, explaining that the dog was digging for gold. In the second story read, Brown Bear, Susie drew a picture of a brown bear and asked how to write "The end." The second story was not reflected in Sam's drawings as he drew a monkey, named it "DonkeyKong" and discussed seeing this monkey at the zoo.

Discussion of Drawings: Language Development

As Sam drew, he continually discussed his drawing. As he added detail and motion to the drawing, these features seem to trigger usage of his listening vocabulary- words he had heard in his environment, such as in school or on television. He didn't seem to use the language patterns of the texts read, but used the topics of the texts read to create imaginative stories about his drawings. When questioned if he had ever seen a lion, a mouse, or gone fishing, Sam would answer, "Sure, sure" but otherwise, he rarely talked about himself in reference to his drawings.

Sam often commented about his drawings,"Looks good to me," "Oh gosh, gosh" and "Oh dear, oh dear." The latter two comments were probably phrases used by his parents. In talking about three of his drawings, Sam mentioned that the DonkeyKong, the lion in the drawing

of Mighty Mouse, and the monkey holding the banana were angry. It was interesting to hear him use the words "directing," "explode," and "expensive" which seemed to be elaborate vocabulary for a LEP child who is still learning such basic vocabulary as bowl, drawer, and grocery store.

Susie's language showed how she personalized the topics or characters in the natural language texts read to her. Her usage of "I", her name, or the pronoun "we" was recorded in eight of the 15 drawing episodes. Susie's attempts to write words seemed to trigger more vocalization- a sounding of words- than her attempts to draw a picture. She often asked questions about how to spell certain words so that she could use them in her writing. Susie's listening vocabulary was not as broad as her brother's. Her oral language displayed basic vocabulary. She didn't seem to be familiar with as many concepts as her brother, such as how things looked, what things were used for, etc. For example, she told the ESOL/Reading specialist that the books that were about to be read in the session were cold. When asked why she might think they were cold, Susie replied, "I don't know, you keep them in 'frigerator?" When this same question was posed to Sam, he said, "'Cause it's cold outside."

Summary of Drawings: Reading, Writing, Language

The focus of this study of drawings was to answer these research questions:

1. How do reading experiences influence LEP children's drawings and writing?
2. Are drawings indicators of language development?

The findings show that reading experiences influenced the drawings, writing, and oral language of LEP children. The topics of the reading experiences were reflected in the drawings, writing, and oral language of the LEP children. The illustrations and language patterns in the natural language texts used in the reading experiences served as reference models for the LEP children's drawings, writing, and oral language.

Drawings influenced the oral language of the children. The more detailed and elaborate drawings stimulated more language production during a drawing episode. The majority of language production during drawing episodes served as a means to provide information and self-interaction with the drawing- a method of "thinking out-loud." This method was a rehearsal for processing ideas, helping the children make sense of their involvement with print and non print. Oral language seemed to be a vehicle for reflecting on language concepts and connecting them through drawings- perhaps making abstract thoughts

concrete, situational and meaningful.

Composing Qualities

In order to further investigate the composing behaviors of LEP children and the influence of reading experiences on their writing, writing samples were collected in groups of three, averaged and analyzed according to Clay's Rating Scale of written expression. This section will discuss the findings and analyzes of this scale and then the composing patterns of the writing of the LEP children.

The writing samples revealed the following:

1. The average language level of Susie's writing samples showed use of simple sentences; Sam's writing samples showed use of letters and words.
2. The highest language level displayed by Susie in writing was sentence use; Sam's highest level was use of word groups- two word phrases.
3. The average message quality of Susie's writing displayed independent use of repetitive sentence patterns; Sam's average message quality showed a concept that a message was conveyed through print, and ability to copy a message.
4. Susie's highest message quality showed attempts to record own ideas, mostly independently. Sam's highest message quality showed use of independent, repetitive sentence patterns.

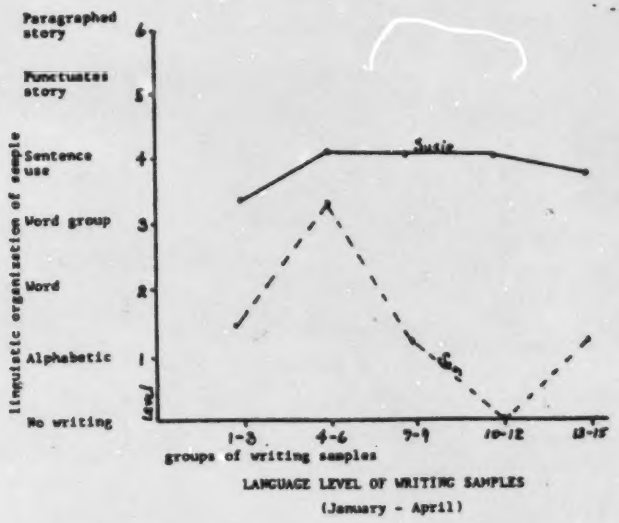
5. The average directional patterns of Susie's writing ranged between a correct left to right pattern and a reversal of that pattern; Sam's writing ranged between no evidence of directional knowledge and knowledge of part of the left to right pattern.
6. Susie's highest directional quality exhibited in her writing was usage of a correct pattern; Sam's writing exhibited directionality patterns that he knew part of the left to right pattern in writing, but also reversed this pattern at times.

Table 3 shows the linguistic organization of the samples. The levels of linguistic organization range from the generation of symbols as the child "pretends to write" and the use of letters (level 1); use of recognizable word or words (level 2); use of any two word phrase or word group (level 3); to the writing of a simple sentence (level 4); punctuating two or more sentences (level 5) and writing two themes (level 6).

For example, in Table 3, the average of Susie's first three writing samples in this study displayed usage of word groups (level 3) for text. Sam's first group of writing samples averaged between use of letters (level 1) and attempt to write a recognizable word (level 2). Susie's writing samples remained consistent at the sentence level (level 4). Sam's

writing was more variable, with the highest linguistic organization occurring at the second group of samples (4-6), where he used word groups in text. Sam's overall language level averaged at the alphabetic level.

TABLE 3



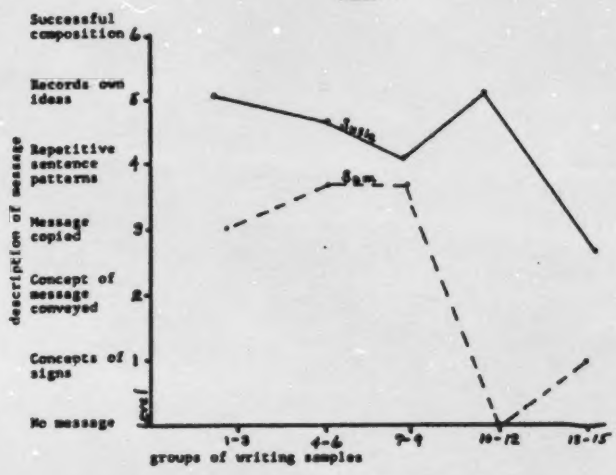
LANGUAGE LEVEL OF WRITING SAMPLES
(January - April)

Table 4 describes the message quality of the LEP children's writing samples. The scale ranges from use of letters, invented letters, and punctuation (level 1); attempt to tell message, but what is written is not that message (level 2); coping a message and knowing more or less what that message says (level 3); independent use of repetitive sentence patterns like "here is a..." (level 4); attempt to record own ideas, mostly independently (level 5), and successful composition (level 6).

Looking at Table 4, in Susie's first three writing samples, she recorded her own ideas (level 5). In Sam's first three writing samples, he copied words

(level 3) from the natural language text presented in the reading experience. Sam's highest message level occurred in the third group of his writing samples. In the seven through nine samples, he averaged in between copying a message and use of repetitive sentence patterns. Susie's highest message level occurred in the fourth group (samples 10-12) as she independently attempted to record her own ideas in her writing (level 5).

TABLE 4



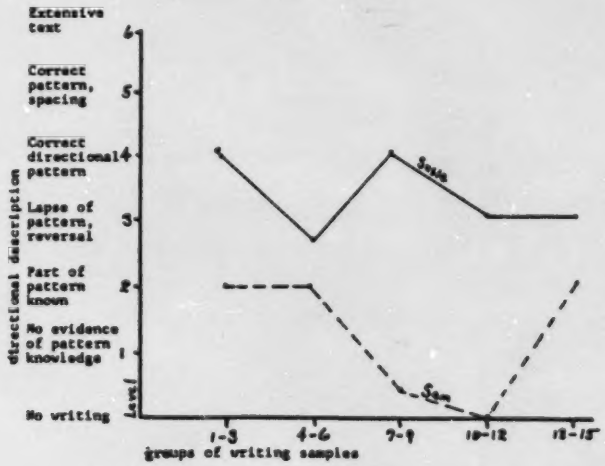
MESSAGE QUALITY OF WRITING SAMPLES
(January - April)

Table 5 describes the directional (left to right) qualities of the written text. The levels range from no evidence of directional knowledge (level 1); part of pattern-either starting text at left, moving left to right, or returning down left of page is known (level 2); a reversal of pattern- right to left and/or return down right of page- is shown (level 3); correct

directional pattern is used (level 4); correct pattern and word spacing apparent (level 5); and extensive text without any difficulties of arrangement and spacing is displayed (level 6).

In looking at Susie's first group of writing samples (1-3) in Table 5, a correct directional pattern (level 4) was used in her writing. In Sam's first writing samples, it was evident that he knew part of a directional pattern. The directional qualities of Susie's writing samples varied between level 3 and level 4. Sam's writing samples varied more widely throughout levels 0, 1, and 2.

TABLE 5



DIRECTIONAL PRINCIPLES OF WRITING SAMPLES
(January - April)

Composing Patterns

In observing and recording the composing patterns of the LEP children, it was found that:

1. Sam copied words from the natural language

texts in four of 15 pieces; Susie copied phrases and sentences for use in her pieces in four of 15 pieces.

2. Sam's writing displayed labeling features, Susie wrote in narrative form in 15 of 15 pieces.
3. Susie was less concerned with spelling in her writing, and "sounded out" words as she wrote them. Sam "sounded out" words in five of 15 pieces, and was very concerned about spelling things correctly in the majority of his writing.
4. Susie revised her writing in four of 15 pieces; Sam did not attempt to revise his writing.
5. Sam drew a picture before attempting to write; Susie wrote before drawing in 4 of 15 pieces.

Discussion of Composing Qualities and Patterns

Although Clay's Rating Scale suggests a progression of learning in the areas of language level, message quality, and directional principles, Clay does state that there exists a rich intermingling of language learning across levels as a child learns to write. This intermingling across levels is most apparent in Sam's writing samples. Susie's composing patterns averaged at a higher level than Sam's

composing patterns. However, both children received a "not yet satisfactory" rating on Clay's Rating Scale, which is a technique used to observe and rate the level of a child's performance in the first six months of instruction.

In a typical composing episode, Susie would think quietly for a moment as she decided on a topic to write about; start sounding out words and printing them; reread what she had written-revising if she thought the writing didn't make sense, and then reach for the crayons to draw a picture. She often traced over the words with the crayons, but colored the pictures in a scribbled manner, using her favorite color red along with a variety of colors, not concerned with objects or animals having particular colors. Susie had built up a memory of common words and used those words to construct messages. Susie seemed to rely more on her memory of words for writing than the details of her drawings.

Sam seemed to use his drawings to help him write his message. Sam would talk about what he was going to write about briefly and then draw, describing the details of his drawing as he drew them. After the drawing was completed, he would generally color, and then attempt to write. His coloring conformed to the lines of the figures he had drawn, and his selection of colors was based on his concept of that object. For

example, Sam would never color a monkey blue, because he knew that monkeys could never be that color. Sam appeared to have a very limited memory of common words for use in his writing. In the last group of writing samples, he used squiggley lines to represent his "pretend writing" of a story for his drawing.

Sam did not revise any of his writings by adding or deleting words. He reread his pieces on approximately eight occasions, with his comments centering on the drawings rather than what he printed. Susie reread her pieces on a daily basis, adding and erasing words on four of 15 occasions.

Susie's writing used language for a personal function, to share her likes and understandings of herself. Sam's writing used language for an imaginative function, to amuse himself and play with the concepts of language- its sounds, rhythms, and associations.

Summary of Composing Qualities and Patterns

The composing behaviors of LEP children were found to be influenced by reading experiences. The natural language texts presented during reading provided models of print which were copied by the LEP children in their writing. The language level and message quality of their writing samples were influenced by this availability of print models. The composing qualities of the writing samples displayed a variable pattern for both children. Drawing and oral language were integral

elements in the composing process.

Storytelling Patterns

In attempting to answer the question, "does story retelling reveal relationships between reading and writing relationships?" the children's retelling of these five stories were recorded in a journal on a bi-weekly basis:

1. I'll Teach My Dog 100 Words
2. Pancakes for Breakfast
3. The Bear and the Fly
4. Where the Wild Things Are
5. Flap your Wings

The ESOL/Reading specialist would read the story, and then ask the children to retell the story, using the pictures in the story as a guide in retelling. Samples of dictated stories by each LEP child were also collected and recorded in a journal by the ESOL/Reading specialist. The children would look at picture cards or picture books that they had not seen previously and then were asked to tell a story from the pictures. The second and third stories cited above were picture books. The following are details that were recorded during five retelling episodes. Sam retold the stories in this manner:

1. The first and fifth story were retold at a sequential level.
2. The second, third, and fourth stories were told at the skeletal level.

Susie retold the stories in the following manner:

1. The first story was retold at the sequential level.
2. The second, third, and fourth stories were retold at the embroidered level.
3. The fifth story was retold at the skeletal level.

This story retelling data revealed that:

1. Sam's retellings of the five stories were generally at the word or word phrase level
2. Susie's retellings were generally at the simple sentence level and incorporated ideas not found in the story. She generally related the stories to herself.

Below are examples of Susie's and Sam's dictated stories. Susie's story is an excerpt from her dictated version of The Bear and the Fly, pages one and two of the picture text:

"They eating food and dog, bear he is not eating bone. He is just looking at Papa Bear and Baby Bear and Mother Bear. And Papa Bear is looking at bee and bee is flying in house. Everybody is looking at the bee."

Sam's story was dictated after he viewed two picture "Tell a Tale" cards which showed a giant walking on a farm:

"Giant is happy to borrow some hay. He's happy

because he likes the people because they are tiny like a mouse, and hows he is mad. He breaks the buildings. He can break a mountain with his big muscle- POW!"

Discussion of Story Retellings

The LEP children's retellings were characteristic of their writing. Sam's writing samples reflected a labeling format; Susie's writing samples reflected a narrative, often relating to herself. The picture book story of Pancakes for Breakfast seemed to cause the most difficulty for the children in understanding such concepts as churned butter and maple syrup gathering. These concepts were new to the children and were things that they hadn't really seen in their environment. (Although New Hampshire is noted for maple syrup, the children obviously had not seen nor visited a maple syrup "sap house"). Susie dictated a story from The Bear and the Fly first, and then later used this book in a story retelling activity. This repetition seemed to cause little if any variation in the retelling activity, as the children had experienced reading a book more than one time (Brown Bear, and Curious George).

The LEP children's dictated stories showed a different language sample than the retellings. Susie's dictated story used simple sentences (bee is flying in house), no descriptive words, and showed no attempt to

embroider the basic story line of the book. Usage of articles ("bee is" rather than "the bee") was a problem. Sam's dictated story uses some complex sentences (because they are tiny...) and displays an imaginative embroidery of two simple pictures of a giant walking high above a farm.

Perhaps this difference in dictation versus retelling was influenced by these factors:

1. Use of picture clues
2. Amount of information to process
3. Ability to think beyond the surface features of print

When a story was read to Susie, she focused on the words as well as the pictures to make sense of the story. When a story was read to Sam, his focus was more on the pictures than the print. A story had much information to process, and since Sam was most attentive to the pictures, his level of comprehension was affected. This difference perhaps contributed to the retelling levels.

When Susie had to create her own story from pictures, she wasn't used to using pictures to collect details for her writing. Sam, however, used pictures- his drawings- as a method of exploring ideas before writing. His own drawings were primary features of his text. Sam used the details of pictures and drawings as a focal point in oral interpretation.

Summary of Story Retellings

Story retelling did reveal relationships between reading and writing for LEP children. The levels of their story retelling reflected the language level and message quality of their writing samples. The dictated stories showed differences in the ways the children utilized pictures to gather information for comprehension and writing.

Conclusions of Case Study

This descriptive study was undertaken for the purposes of examining the drawing, oral language, and composing behaviors of selected first grade LEP children following a natural language text reading experience. The units of analysis were LEP children's drawings, written texts in writing folders, oral language during a writing episode, and story retellings. The research questions were:

1. How do reading experiences influence LEP children's writing?
2. How do LEP children compose?
3. Are drawings indicators of language development?
4. Does story retelling reveal relationships between speech and writing behaviors?

The findings showed that reading experiences influenced the drawings, writing, and oral language of

the LEP children. The natural language texts were reference models for what the LEP children talked about, drew pictures about, selected as a topic to write about, and collected words to help them compose a particular message. The levels of the story retellings were characteristic of the language level and message quality of the LEP children's writing.

This case study suggests that continued research is needed into the connections of drawings, composing, and oral language on language acquisition and the writing process.

The development of language and literacy skills involves the interacting of a network of associative links between the communication processes of listening, speaking, reading, and writing. It is important for teachers to consider language and teach language as an integrated process.

Don Graves has often been quoted as saying that "Every child has a story to tell." Perhaps as teachers, we have been missing parts of this story by not seeing the interrelatedness of drawings, writing, and oral language. The often repeated phrase, "A picture is worth a thousand words" is overlooked by many teachers who disregard children's drawings- see them as "added frills"- just like the grown-ups did in the story of The Little Prince. These pictographs are ideographs; pictures of children's thoughts on the world as viewed through the eyes of a child.

These scaffolds of thoughts represent children's interactions and imaginative play with language.

LEP children need opportunities to explore language in a variety of contexts to help them build up a store of knowledge about English. The child in the story of The Little Prince said, "Grown-ups never understand anything by themselves." Perhaps an awareness of this statement will remind us to look at language and the child from a holistic perspective- looking at all the channels of communication a child uses to acquire language and make sense of print.

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